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ABSTRACT

This publication provides an introduction to selected works of Latin American literature that are available in English. Following an introduction that presents an overview of Latin American literature, a brief section lists and annotates relevant works of description, analysis, and criticism. The major section of the publication provides annotated lists of works of fiction and nonfiction originating in, or dealing with, Guatemala, Cuba, Colombia, Argentina, Peru, Mexico, Chile, Brazil, and Puerto Rico. The bibliographies are grouped according to country; each grouping includes an introductory essay and biographical notes on prominent authors of the country under discussion. (GW)

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ABROAD WITH TRANSLATORS

Annotated Bibliographies with Introductory Essays on Latin American Literature and Society for the English Language Reader and Student

by

Robert N. Seidel

with

A Bibliographical Essay on
Puerto Rico by Robert MacCameron

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A recent flowering of major Latin American writing--particularly novels--has become apparent to North Americans. This growth of the Latin American novel represents several things: a maturation of a diverse indigenous literature, an acceptance of it in international circles, and a deepening sophistication and sense of independence about Latin American culture and its diversity. Furthermore, it is notable that North American consciousness of Latin American literature is, and has been, generally delayed: it is often the case that these works are first published in a country other than that of the author (for example, in Mexico, Argentina, Spain, Italy, or France), then distributed in the native land, and finally--usually much later--issued in translation in the United States and elsewhere.

Latin American literature, which includes poetry, essays, and short stories as well as novels, provides North Americans with an opportunity to look into and to study neighboring yet distinctive societies. This is an introduction to some works that illustrate the importance of Latin American fiction, its accessibility to those who read primarily English, and its utility in understanding modern Latin American society and culture. It is limited mainly to works written since the Second World War and therefore neglects earlier fiction, such as the rich literature engendered by the Mexican revolution and influenced by indigenismo and negrismo motifs.

The introduction has, however, a bias in that it attempts to limit itself to works in English, and only selected works of Latin American literature are translated and published in North America. That the bias is politically as well as culturally selective is clear. Works by anti-Castroites may be published more frequently than those of dedicated opponents of capitalism, the United States, and imperialism. Likewise, Latin American writers translated into English may more often be caucasian or of nearly pure European heritage than the actual racial distribution of the Latin American population. Nevertheless, despite this bias and its possible implications for coloring perceptions of Latin American culture, this introduction is presented in the belief that an awareness of the orientation (and idiosyncrasies) of writers and of the selection of materials for translation is useful. Inquiry about Latin America--of any kind--is preferable to the neglect it commonly suffers. In any case, Latin American writers now available in English should be recognized as dedicated artists striving honestly to portray their necessarily diverse views, some of which are indeed highly critical of the United States, of high industrial civilization, and of the dependent status of developing countries.

The works mentioned in this bibliography are available in good English translations and can be found in most major public library systems. The inter-library loan facility can be used for works not in a specific library's collection. Many of the books can also be ordered through local book stores.

The publication dates of these books in English indicate that prior to the Eisenhower administration of the 1950's, little if any attention was paid in the United States to translations of Latin American literature--at least in terms of major publishing efforts for the general reading public. Yet after President Eisenhower's brother Milton, a distinguished educator, visited Latin America in that decade on behalf of the United States and reported on the necessity of reform in U. S. policy toward that region--and after Vice-President Nixon's violent reception in Latin America in 1958--greater attention began to be paid to the increasingly significant literature of the area. Indeed, by the time of President Kennedy's Alliance for Progress, several major U. S. publishers and university presses were making available translations of particular works as well as collections of essays, criticism, and the like.

Among others, the Ford Foundation and the Center for Inter-American Relations--funded by the contributions of American philanthropists and industrialists--became responsible for helping with the costs of translation, scholarship, and publication. To the skeptical, including many Latin Americans, such support from the largess of American capitalism represented a possible effort to subvert independent Latin American movements of all kinds. This "subversion" worked by rewarding selected writers, often dissidents in their own lands but also for the most part liberal, progressive, anti-communist, and strongly steeped in Western European cultural and political traditions, thus weakening the potential for intellectual, if not also political and social, revolutions in the homelands of the artists concerned.

The argument of the preceding paragraph is not to be elaborated upon at length or criticized here. But it does illustrate nicely the connection between the writing of fiction in Latin America and social change. Politics, whether domestic or international, is never far from the work of the artist and is often reflected in it. For example, Latin American writers have often been given sinecures in embassies, consulates and legations abroad for two sound reasons (from the point of view of regimes in power): the native artist sent to another country may reflect well upon and bring favorable attention to the cultural development of the homeland. Besides, a governmental appointment to a position in Europe or Asia is often the equivalent of an exile that separates the artist from sensitive and possibly disruptive political activities (again from the regime's perspective) at home. Guillermo Cabrera Infante, a brilliant young Cuban writer in the Joycean and Faulknerian modes, was an adherent of the Castro revolution until his criticism of certain cultural policies and bureaucratic practices estranged him from the government in Havana and led to his residence first as a functionary in the Cuban embassy in Brussels and then to exile in London.

A second example focuses on the outstanding Guatemalan novelist Miguel Ángel Asturias. Asturias is only the second Latin American ever to win a Nobel Prize in Literature. He was awarded the prize in 1967 for the novel *El Señor Presidente*, originally published in Mexico in 1946 and finally translated into English in 1967. Since that time six more of Asturias' novels have been published in English. One wonders whether this delay in translating Asturias for North American readers may be related to U. S. political favor for Guatemalan regimes (except for left-wing ones) and to its lack of interest in publicizing his novels with their social and racial consciousness. After all, Asturias is an author whose works celebrate the Indian culture and the geography of his native land. They also castigate the dictatorships and satrapy of "banana republics" in which complicity of U. S. firms like the United Fruit Company (sometimes with the cooperation of Washington) has long been condemned by radicals, nationalists, students, and--only recently--North American reformers of the U. S. image abroad. Asturias' trilogy dealing with these topics was published in the United States after 1967 as *Strong Wind* (1968), *The Green Pope* (1971), and *The Eyes of the Interred* (1973).

In the annotated reading list that follows, notice is given to three types of work that connect Latin American literature to the study of Latin American society, politics, culture, and economy. One type is a descriptive, analytical, or critical treatment of Latin American culture, thought, or writing. Writing here is generally taken to mean fiction. The second is Latin American fiction, with some poetry, essays, and short stories interspersed. The third is contemporary study of Latin American society, in general or by country; this work is most often the product of scholarship by historians and social scientists. Brazil, least familiar to this writer, is also less well emphasized in the paper.

It is instructive to note the degree to which Latin American writers consider their work indicative either of an entire region or of a specific country, society, or culture.

Besides this, there are questions concerning the ideological or polemical nature of the works, the intellectual influences that affected them (such as European surrealism, existentialism, or the work of William Faulkner or Cervantes), the views they give of social class and ethnic differences, and the effects of modernization upon very diverse societies.

Until very recently--considering the length of time during which a literate civilization has existed in Latin America--North American perceptions of countries to the south have been largely shaped by small tidbits of news and the selectivity of translations and interpretations. The German scholar Alexander von Humboldt's study of Cuba, to take an interesting example, was translated from the Spanish into English by J. S. Thrasher and published in New York as *The Island of Cuba* (1856). The translation was good as far as it went, but it omitted crucial sections that reflected unfavorably upon slavery in that island. The reason for this was probably that Thrasher was a propagandist with pro-slavery leanings. He was among those who would have favored a U. S. annexation of Cuba in order to bolster the slave-holding South's representation in--and therefore power over--the U. S. federal government. Likewise, the English traveller James Bryce, who had already written a notable volume on *The American Commonwealth* (1896), published his *South America: Observations and Impressions* in 1912, during the completion of the Panama Canal and the opening up of much of South America to new or greatly increased commerce with the North. And Isaiah Bowman, a former Yale professor and then Director of the American Geographical Society, wrote *South America: A Geography Reader* in 1915 to impress Americans, including particularly school children, with a continent that, according to Bowman, had been "even more than Africa, . . . the 'Dark Continent' to the average teacher."

In a similar manner, the globetrotting journalist John Gunther interpreted Latin America to the United States in widely read volumes of his "Inside" series. *Inside Latin America* (N.Y.: Harper and Brothers, 1941) gave Americans a view of 20 countries, mainly to demonstrate that political and economic conditions were inhospitable to Nazi imperialism that was then subverting national independence in Europe. This book, concerned with freedom and progress, hardly touched on the cultural life and literary expression of the region. Gunther's *Inside South America* (N.Y.: Harper and Row, 1967; Pocket Book, 1968) was even more widely distributed than its predecessor. Again its focus was political--this time in view of challenges to democracy coming, as the author saw them, from the Communist left and a totalitarian right. However, this second volume of Gunther's reports from the south gave North Americans a view of a sophisticated culture and of some of its products--writers, artists, architects, and poets. At least United States citizens were shown by one of their own that Latin Americans were creatively expressing themselves, sometimes in universal themes and sometimes in ways accessible and acceptable to the north.

It has always been the case that Latin Americans could speak for themselves, even if in many voices. But now--in the final decades of the twentieth century--some of them can speak to people of the United States in the English language. Introducing some of Latin America's literary artists may show how exciting and full are their visions, how instructive are their ideas and societies, and how rich is the heritage that forms the basis for their thought and expression. Even without our taking a next step toward the understanding of Latin America, a next step consisting of learning the languages of the area and of visiting its peoples, these artists can open our eyes--as perhaps only artists can--with images and reflections worthy of the best that literature has produced anywhere in the world.

Group I: Description, Analysis and Criticism
(Volumes in paperback editions are signalled "PB.")

Alba, Victor. *Latin America.* New York: Praeger, 1969.
Alba is a Spanish writer who has lived in Mexico. The book, according to a reviewer in a professional journal, is an "interesting introduction to the region for the uninitiated," but it probably tries to cover too much and is thus less helpful for the advanced student because of its attempt to cover 20 countries, its minor errors, its not very penetrating analysis, and the author's lack of familiarity with the entire region.

Arceniegas, German. *Latin America. A Cultural History.* Translated by J. MacLean. New York: Knopf, 1967.
A Colombian by birth, Arceniegas has written a good survey of Latin America from the cultural perspective, with attention to Portuguese as well as Spanish America and to architecture and the fine arts as well as thought, literature, music, theatre, and science and education. The book is illustrated and contains helpful chronological and bibliographical information in the appendix. The view tends to be from the top down--that is, the author looks at cultural development as expressing "high" culture more significantly than "popular" culture.

Gallagher, D. P. *Modern Latin American Literature.* New York: Oxford University Press, 1973, PB.
An Oxford University scholar, Gallagher has written a fine study. It treats of 19th-century Latin American literature, poetry, the regionalist novel, and Latin American fiction since 1940 in individual chapters. Other chapters are devoted to these writers:

César Vallejo, Peru (1892-1938)
Guillermo Cabrera Infante, Cuba (1929-)
Jorge Luis Borges, Argentina (1899-)
Gabriel García Márquez, Colombia (1928-)
Mario Vargas Llosa, Peru (1936-)
Pablo Neruda, Chile (1904-1973)
Octavio Paz, Mexico (1914-)

Guibert, Rita. *Seven Voices. Seven Latin American Writers Talk to Rita Guibert.* Translated by F. Partridge; Introduction by Emir Rodriguez Monegal of Yale University. New York: Knopf, 1973.
An Argentine-born journalist interviews seven writers with fascinating results. The artists come through the interviews almost without exception as distinct personalities discussing their works, countries, the world, politics, and more. The authors are: Neruda, Borges, Miguel Ángel Asturias (Guatemala, b. 1899), Paz, Julio Cortázar (Argentina, b. 1914), García Márquez, and Guillermo Cabrera Infante (Cuba, b. 1929).

Harss, Luis, and Dohmann, Barbara. *Into the Mainstream. Conversations with Latin-American Writers.* New York: Harper and Row, 1967.
A Chilean writer and a German-born UNESCO translator interview 10 men and present fine essays on each. The 10 are:

Alejo Carpentier, Cuba (1904-)
João Güimarães Rosa, Brazil (1908-)
Juan Carlos Onetti, Uruguay (1909-)
Juan Rulfo, Mexico (1918-)
Carlos Fuentes, Mexico (1928-)

Five writers who are also discussed in the Gallagher and Guibert volumes (noted above) are: Asturias, Borges, Cortázar, García Márquez and Vargas Llosa.

Schwartz, Kessel. *A New History of Spanish Fiction*. 2 vols. Coral Gables, Florida: University of Florida Press.
Vol. I. *From Colonial Times to the Mexican Revolution and Beyond* (1972).
Vol. II. *Social Concern, Universalism, and the New World* (1971).
This scholarly set is virtually a catalog, with biographical information and descriptions of literary works. Though not designed in a manner that makes the sections easy to differentiate, the indices are a good guide to sections on each writer, and the sections are well-written and very useful.

Shaw, Bradley. *Latin American Literature in English Translation*. New York: New York University Press, 1976.
This is a helpful compendium of translated works arranged in such categories as anthologies and novels, and according to country. The citations are annotated. Listings are included for Spanish as well as Portuguese America and the Caribbean (inclusive of Puerto Rico) and the Guyanas are given sound treatment. Four indices aid the searcher.

Stabb, Martin. *In Quest of Identity. Patterns in the Spanish American Essay of Ideas, 1890-1960*. Chapel Hill, N.C.: University of North Carolina Press, 1967.
This important work of analysis and synthesis examines Spanish American essays as they deal with the problem of the development of civilization. Stabb traces ideas from the era of positivism, scientism, and racism to the search for national character, native culture, and a unique mission or destiny of Spanish America. The book is well footnoted and has a good bibliography.

Torres-Rioseco, Arturo. *The Epic of Latin American Literature*. Berkely: University of California Press, 1961, PB. A good introduction to the field, including Brazil, by a Professor of Latin American literature at the University of California, Berkeley.

Zea, Leopoldo. *The Latin-American Mind*. Translated by J. H. Abbott and L. Dunham. Norman: University of Oklahoma Press, 1970, PB.
This is a useful introduction to aspects of the Latin American frame of mind and ideas, but, like others, it does not adequately describe the complex and valuable new movements of the 1960's and 1970's. The author is a distinguished Mexican historian.

In addition, the PMLA (Publication of the Modern Language Association) prints an annual volume in two parts that is a thorough bibliography of analytical and critical work on literature in all areas. Twentieth-century Latin American literature is one of the areas covered in separate categories. The 1974 edition of the PMLA was published in 1976, indicating that (1) it takes time to compile such extensive bibliographical information and (2) even more recent material than that in the PMLA may be sought through use of other standard bibliographical guides and book review sources. Finally, the Center for Inter-American Relations' journal *Review* is a fine thrice-yearly publication, in English, about Latin American literature, culture, and the arts.

Group II: Latin American Literature and Studies of Society

This section refers to works of fiction, essays, and scholarly studies of various Latin American countries. It is not intended to be complete, nor does it refer to all countries or possible topics. Rather, by focusing on a number of writers who are becoming well known in the United States and who have been chosen for this listing because of outstanding features of their art, perception, and perspective, the bibliography can also highlight specific countries and themes. The organization by country, moreover, is merely a convenience and should not be allowed to narrow the often broader or more universal themes of writers.

A major collection has become available and is a good general source. Edited with introductions and commentary by Emir Rodríguez Monegal, with the assistance of Thomas Colchie, the work is *The Borzoi Anthology of Latin American Literature*, 2 vols. New York: Knopf, 1977, PB. Volume I covers the era from Columbus to the 20th century; Volume II is entitled *The Twentieth Century from Borges and Paz to Güimarães Rosa and Donoso.*

1. Guatemala

Asturias, Miguel Ángel (1899-), a novelist, won the Nobel Prize for Literature in 1967. Together with Ruben Darío (Félix Ruben García y Sarmiento, 1867-1916), Asturias ranks at the top of Central America's contributions to world literature. The two men, however, differ in significant ways. Born in Nicaragua, Darío was the genius, founder, and leader of an important new direction in poetry known as "modernismo." Darío's book of poems *Azul* (1888) brilliantly led the way in style and in the elaboration of universal themes for poets in Spain and Spanish America. Asturias, like Darío absent from his homeland more than he resided there, has devoted his creative efforts to the people, environment, and social conditions of his homeland. Thus Darío's poetry would show us much about the development of "modernismo" (in which, by the way, Cuban poet and fighter for independence José Martí [1853-1895] was a precursor), while Asturias' books are a genuine vehicle for knowing his country. Asturias' books in English translation are:

El Señor Presidente. Translated by F. Partridge. New York: Atheneum, 1967.
Mulata. Translated by G. Rabassa. New York: Delacorte, 1967.
Strong Wind (1968), *The Green Pope* (1971), and *The Eyes of the Interred* (1973), a trilogy of the banana republic. Translated by G. Rabassa. New York: Delacorte.
The Bejeweled Boy. Translated by M. Shuttleworth. New York: Delacorte, 1971.
Men of Maize. Translated by G. Martin. New York: Delacorte, 1976.

Nonfiction about Guatemala:

Woodward, Ralph Lee Jr. *Central America. A Nation Divided.* New York: Oxford University Press, 1976, P.B. An excellent synthesis of the history of what are now 5 countries. Contains good bibliographies and other data.

Adams, Richard Newbold. *Crucifixion By Power.* Austin, Texas: University of Texas Press, 1970. An anthropologist examines social change and power relationships in contemporary Guatemala.

Whetten, Nathan. *Guatemala, The Land and the People.* New Haven: Yale University Press, 1961. The title accurately names the contents.

Wolf, Eric. *Sons of the Shaking Earth.* Chicago: University of Chicago Press, 1959, PB. Brilliant anthropologist's story of the peoples of Guatemala and Mexico.

2. Cuba

Known to many as the Pearl of the Antilles, Cuba is also--aside from Mexico--the Latin American country nearest to the United States. Its history has been shaped by a number of significant factors. The first major outpost of Spanish empire in the Americas, it became, within generations, less important than Spanish colonies on the mainland in Mexico, Colombia, Central America, and Peru. Its economy grew heavily oriented to the cultivation of sugar and, secondarily, tobacco for export to European markets. This mode of agriculture was supported by plantations whose labor was supplied by the importation of African slaves, who subsequently contributed greatly to Cuban language, lore, myth, and music.

Freed from its first imperial mistress only after decades of bloody civil war and intervention by the United States (the Spanish-American War, 1898), Cuba found its sovereignty limited explicitly by legal, economic, and military ties to the Colossus of the North. Finally, a radical revolution succeeded in overthrowing the government of strongman Fulgencio Batista in 1958-59. This revolution traces its ancestry back to the independence movements of the nineteenth century and poet José Martí and to a liberal revolt against dictator Gerardo Machado in 1933.

The success of the revolution of Fidel Castro and his followers began a new era in Cuban history, during much of which the United States maintained an economic and diplomatic blockade on the island nation, and Cuba became a player in U. S. - U. S. S. R. Cold War confrontations. The so-called Missile crisis of 1962 was not the only episode in which Cuba tested its new freedom in international relations. Cuban emissaries have been active around the world and its soldiers have supported the now victorious faction following internal war in the former Portuguese African colony of Angola.

Literature that helped make Cuba known to North Americans included the poetry of the patriot José Martí and novels like Graham Greene's *Our Man in Havana* (New York: Viking, 1970, PB, first published in 1958). Greene's volume, good as a work of fiction, also represents the situation in which foreigners--in this case an English writer--interpret Latin American countries to the world. Indeed, Greene's plot also draws attention to Cuba's dependency with a comic plot involving a British salesman of imported vacuum cleaners who becomes enmeshed in a ludicrous international spy intrigue.

Two Cuban writers who have become well known outside their country are Alejo Carpentier and Guillermo Cabrera Infante. Their works are more reflective of the excellence of literary form and subjective perceptions of time and place than of Cuban society as a whole. Thus, Cuba comes to life for the alien when one also reads from the non-fiction studies noted below. Yet some themes developed in the works of Carpentier and Cabrera Infante are significant indicators of aspects of the Cuban milieu.

Carpentier, Alejo. Cuba (1904-). This leader of twentieth century Latin American fiction, unlike Cabrera Infante, is still associated with the current (Castro) government in Cuba as its representative to UNESCO. Son of a French architect and a Russian who had studied medicine in Switzerland, both of whom emigrated to Cuba shortly before his birth, Carpentier was imprisoned by a dictator (Machado) in the 1920's, was the editor of *Carteles* from 1924 to 1929, a resident in Paris (1933-39) and Venezuela (1945-59), and Director of Cuba's National Publishing House after 1959. While in France he helped publish and thus "discover" the Chilean poet Pablo Neruda, who later won Latin America's third Nobel Prize in Literature in 1971. Though an adherent to Castro's revolution (like Cabrera Infante himself had once been), he voices some doubts and scepticism in his most recently translated novel, *Reasons of State*.

Carpentier's writings that have been translated into English include:

The Lost Steps. Translated by H. de Onís. New York: Knopf, 1956. The protagonist, a Latin American musicologist living in New York, attempts to recover vital meaning for his life and in the process travels as if backward through time, reflecting on the stages of civilization and the development of authentic culture in Latin America.

The Kingdom of This World. Translated by H. de Onís. New York: Knopf, 1957. In his book *Cuba* (1971), Hugh Thomas calls this a "brilliant evocation of Negro feelings during the Haitian revolution [of 1791-1803]" (p. 1124).

Explosion in a Cathedral. Translated by J. Sturrock. Boston: Little, Brown, 1963. This novel deals with the effect of the French Revolution upon the New World, especially the Spanish and French Caribbean. It is also a chronicle of family in Cuba.

War of Time. Translated by F. Partridge. New York: Knopf, 1970. Five short stories. "Right of Sanctuary," for example, explores the Latin American policy and general practice that protects political fugitives from a particular regime who seek safety in legations of other countries.

Reasons of State. Translated by F. Partridge. New York: Knopf, 1976. A tale of a country like those of Central America during the first decades of this century, the story examines a "Head of State"--his power, need for the U. S., fantastic ego trips, brutality, downfall--and becomes also a commentary on politics and revolution.

Cabrera Infante, Guillermo (1929-). This writer was raised by a radical father who helped found Cuba's Communist Party. He studied medicine, was a journalist, has deep interest in cinema, and has a wry sense of humor that demands attention and an appreciation for nuances and puns. He wrote first under the name Cain (clearly derived from his actual name) and, in some ways, must be considered the *enfant terrible* (pun intended) of the Cuban revolution because of his early argument with the Castro government over censorship of a motion picture of his brother and the regime's treatment of certain fellow artists.

Three Trapped Tigers. Translated from the Cuban by D. Gardner and S. J. Levine with the collaboration of the author. New York: Harper and Row, 1971. This is Cabrera Infante's major work as brought into English. In manuscript form (under a different title and before revisions that changed the book significantly), the work won the prestigious Biblioteca Breve award in Barcelona in 1964. While termed a novel, the book consists of loosely connected sections in which major and minor characters discuss and illustrate Havana night life during the late Batista era. As already noted, puns and other linguistic tricks abound--most very clever and some very funny. In addition the book appears to be a commentary on the singularity of individual perception and the difficulty of interpersonal communication. Oblique references to politics and the Fidelista rebels in the Sierra Maestra Mountains indicate little more than a dim awareness of politics. Underdevelopment in Cuban culture and the ways North Americans perceived pre-Castro Cuba are also themes in the complex presentation.

Nonfiction about Cuba:

Guerra y Sanchez, Ramiro. *Sugar and Society in the Caribbean. An Economic History of Cuban Agriculture*. New Haven: Yale University Press, 1964; originally published in Havana in 1935. See long review essay in *Caribbean Studies, VII* (October 1967), 65-76, by Roland T. Ely.

MacGaffey, Wyatt, and Barnett, Clifford R. *Cuba: Its People, Its Society, Its Culture.* New Haven: HRAF Press, 1962; Garden City, New York: Anchor Books, 1965, PB.

Matthews, Herbert L. *Revolution in Cuba: An Essay in Understanding.* New York: Charles Scribner's Sons, 1975.

Ortiz, Fernando. *Cuban Counterpoint. Tobacco and Sugar.* Translated by Harriet de Onís. New York: Knopf 1947; originally published in Spanish in 1940.

Thomas, Hugh. *Cuba. The Pursuit of Freedom, 1762-1966.* New York: Harper and Row, 1971. This is an immense, almost encyclopedic work.

3. Colombia

In recent years, one Colombian writer has become well known around the world. Gabriel García Márquez has lived much of his adult life outside the land of his birth, particularly in Mexico and Spain. Yet his work--of which four books have been translated into English--deals heavily with the real and imagined events of García Márquez's childhood in the tiny hamlet of Aracataca and near a banana plantation named Macondo in the hot Atlantic zone of Colombia. Indeed, the author once told two interviewers that everything he had written (until probably his latest book) was material he already knew before he was eight years old (Harss and Dohmann, p. 319).

The fiction of García Márquez, then, cannot represent all of his diverse native country, for Colombian history was greatly shaped by the geography that divides the land into a number of regions that until recently were only weakly connected. But *One Hundred Years of Solitude*, for example, reflects important themes that have been crucial in Colombian history: regionalism that opposed strong central government, actual armed conflict between Conservatives and Liberals, vigorous contention on the question of relations between the State and the Catholic church, and dependence upon foreign capital, goods, and technology. In his writings, the name of a real banana plantation becomes that of the imaginary town Macondo, whose people witness civil strife and Americans overseeing banana and railroad operations.

Colombia has now freed herself from many handicaps in terms of some of their more painful implications for public life. A central--and basically democratic--government sits without serious challenge in Bogotá while industry, agriculture, commerce, and other activities hum in and about the several cities of a country of about 25 million inhabitants. This political centralization, however, was accomplished, in part, through the use of police power by the federal government and by sincere public dismay at a nearly 20-year period of civil violence (known in Colombia as *la violencia*) in which perhaps 200,000 people died. Rapid modernization as well as politics is causally related to this era of terror, which began with the Bogotá riots of 1948 that were associated with an international conference to set up the Organization of American States.

Tensions are by no means fully abated. Poverty still abounds in a country of high birth rates. Some radical priests call for greater attention to equality and justice in the tradition of Camilio Torres. Meanwhile the country maintains Latin America's only remaining concordat between a government and the Vatican, seen by radicals as an often reactionary restraint upon public policies such as family planning. Torres was a priest and sociologist who died fighting with guerrillas in eastern Colombia in 1966; this event, together with the priest's deeds and writings, have made him a revolutionary hero in much of Latin America at a level that approaches the fame of the Argentine-born martyr of Cuban revolution, Ernesto "Che" Guevara.

Another theme that one finds in both García Márquez's fiction and Colombian history is the relative isolation of sections of the country. This isolation has led, again until recently, to a political fragmentation that saw "Colombia" divided several times. After independence from Spain, the former province of New Granada established a constitution for Gran Colombia (1821), which included what are now the sovereign states of Colombia, Ecuador, and Venezuela, give or take some territory around the edges of each. In addition, New Granada (after 1740), and therefore Colombia, contained the province of Panama.

Panamanian regional discontent led to revolt against Colombian authority after the turn of the century. The United States intervened in the quarrel, invoking an 1846

treaty with Colombia that gave the U. S. transit rights across the isthmus in return for a guarantee of Colombia's neutrality and sovereignty. This revolt and intervention resulted in three changes that have affected U. S. connections with Latin America since: the proclamation of the independent Republic of Panama in 1903, 18 years of less than friendly relations until the U. S. government finally voted an apology and $25 million indemnity to Colombia (1921), and the building of the Panama Canal (1904-1914). Opened with large celebrations on the eve of the First World War, the Canal was the greatest public works project up to its time and for some time afterward. It also continues to be an issue in U. S. domestic politics. It is the central concern in negotiations for a new treaty between Panama and the U. S., and symbolically the Canal issue inflames ideologies and thus affects the way many Latin Americans perceive American intentions and sympathy toward the region.

Back to Gabriel García Márquez. A writer who does not distinguish between fantasy and reality, García Márquez leads one to a new world of perception--about generations, social existence, imagination, and some Latin Americans. These are his books that are available in English.

No One Writes to the Colonel and other stories. Translated by J. S. Bernstein. New York: Harper and Row, 1968; New York: Avon/Bard Books, 1973, PB. The title story, originally published in 1961, is a serious yet humorously told tale of an aged and decrepit Colonel living out his life in poverty, waiting for a pension that never comes. The old officer had been treasurer for the aborted revolt of Aureliano Buendía. The other stories in this collection first saw light in a Spanish edition in 1962 as a series of tales now translated under the title "Big Mama's Funeral."

One Hundred Years of Solitude. Translated by G. Rabassa. New York: Harper and Row, 1970; New York: Avon, 1973, PB. This volume has excited perhaps the greatest interest in the author. It is a complex chronicle of the Buendía family, Macondo, and Colombia. Peruvian writer Mario Vargas Llosa stated that the book created "a literary earthquake throughout Latin America" (Guibert, p. 306). In French, the book was named by the Académie Francaise to be the best foreign book of 1969 (it had been published first in Buenos Aires in 1967). In the U. S. critics gave it excellent reviews, and García Márquez was granted an honorary doctorate from Columbia University (1971).

Leaf Storm and other stories. Translated by G. Rabassa. New York: Harper and Row, 1972; New York: Avon/Bard Books, 1973, PB. The title story was printed in 1955. Some 30,000 copies were sold in Colombia, making it a best seller. Critics see it as less mature García Márquez than later works. Six other quite short tales in this edition include four written in 1968 and two dating from the early 1950's.

The Autumn of the Patriarch. Translated by G. Rabassa. New York: Harper and Row, 1976; New York: Avon/Bard Books, 1977, PB. Often seen as a complement, at least in themes, to Carpentier's *Reasons of State* (See "Cuba" above), this volume presents a Caribbean tyrant whose monologue is a defense of his despotism. This dictator is also exposed by a number of narrators who comment on the bloody and sometimes ludicrous reign of a man alleged to live more than 100, but less than 232, years.

Nonfiction about Colombia:

Dix, Robert H. *Colombia: The Political Dimensions of Change.* New Haven: Yale University Press, 1967. This is a solid study with focus on political change--theory, processes, and recent history.

Fals Borda, Orlando. *Subversion and Social Change in Colombia.* Translated by J. D. Sklies. New York: Columbia University Press, 1969. Fals Borda is a Colombian sociologist, not always in good favor in his homeland, who argues that subversion has positive dimensions. With reference to episodes from Colombian history, including the movement of Camilio Torres, the author suggests that subversion, as he defines it, releases the creative energy of people to perform socially valuable functions and promotes social change, particularly in opposition to traditional and oppressive orders.

McGreevy, William Paul. *An Economic History of Colombia, 1845-1930.* New York: Cambridge University Press, 1971. Though at points somewhat too theoretical for the reader unfamiliar with economics, this is an excellent account that traces the colonial development of the area as well as the political relationships crucial to understanding economic change in Colombia.

4. Argentina

Argentine contributions to the world's literature that have been translated into English suggest a country that has been influenced greatly by and that looks for cultural relationships with Europe. Indeed, modern Argentina is a land of mostly European immigrants and at least one city, Buenos Aires, that has been known for some time as the "Paris" of South America. This metropolis (with suburbs) of over 7,000,000 inhabitants is, however, only one urban place of many in this Spanish-speaking country.

Argentina's history demonstrates continued paradox. Settled by Spaniards who traveled overland from Peru and across the ocean, the region of the magnificent Río de la Plata was for years a backwater of the Spanish American empire. Yet, under the leadership of José de San Martín and others it was a champion of the early nineteenth century struggle for independence from Spain as its hero drove his armies westward to help liberate Chile and Peru.

With a primarily caucasian population that had little if anything to fear from a very small indigenous population, it sent armed forces to subjugate and destroy the tough and tenacious Araucanian Indians. A country that in the nineteenth and early twentieth centuries earned its foreign exchange and reputation as a producer of grain and livestock, Argentina has become a highly sophisticated industrial and urban nation that foreigners still naively associate with the alleged romance of the gaucho and life on the pampas, Argentina's great and fertile plains. Indeed, contrary to myth, over 80% of Argentina's people are urban, working in industrial and service capacities, and living in, among other places, six cities of more than a quarter million inhabitants each.

The romance and heroism of Argentina's past is still preserved in the famous epic poem of José Hernández (1834-80), *El Gaucho Martín Fierro* (1872). In contrast to the urban orientation of Domingo Sarmiento (see nonfiction section below), Hernández glorified the gaucho and his freedom, symbolized by the trinity of man, horse, and knife. Doomed by barbed wire, new laws, and conscription into the army to fight Indians whose race he shared, the gaucho has become a national treasure of Argentina, as has the poem that made him a literary figure. The long poem (of some 7,200 verses) was translated into English by Walter Owen as *The Gaucho Martin Fierro* (NY: Rinehart, 1936). Another gaucho story--now a classic also--is Ricardo Güiraldes (1886-1927), *Don Segundo Sombra*, translated by H. de Onís (NY: Farrar and Rinehart, 1935; New American Library 1966 PB.) This novel was first published in 1926 and focuses on the mysterious symbolic character of the Argentine cowboy.

Though Argentina is the largest Spanish speaking state in the world (over 1,000,000 sq. mi.), its slow rate of population growth has placed its 25,000,000 second in numbers of people to the more rapidly growing Mexico. Indeed, Colombia, with an equally high growth rate, will surpass Argentina in population by the 1980's.

Argentina's cities are proud accomplishments of their builders, who have, at least in the recent past, pointed to relatively prosperous economies, well developed social welfare systems, and sophisticated educational institutions (including major universities) as important achievements. Yet Argentina's political history has been, at least in part, a product of bitter historical rivalry between cities and, in the last century, of domination of the country by Buenos Aires.

Conceived during the post-Enlightenment era by men who believed they could construct republican political practices and institutions, Argentina has seen its share of civil

war (in the nineteenth century) and of political dominat on by corporatist, fascist-like, or military strongmen like Juan Domingo Peron, General Juan Carlos Onganía, and General Jorge Rafael Videla. Discontent and tension are evident also in the guerrilla activity and terrorism from both right and left that have affected morale and civil liberties of millions.

As in most other cases, the authors chosen below to represent Argentina in the world of fiction tell us as much if not more about writing, literary movements, and ideas and attitudes about life than they do directly about their native land. Yet some connections can be found. One of these is the sophistication of Argentine culture. Another is a critical attitude toward material existence and current states of affairs in their country and, perhaps, the modern world.

Bioy-Casares, Adolfo (1914-) has been a friend of Borges (see below) for many years. *A Plan for Escape*. Translated by Suzanne Jill Levine. New York: Dutton, 1975, is a short, curious mystery with existential qualities; it is set largely on Devil's Island, legendary French prison off the northern coast of South America. Another book of the author inspired the movie *Last Year at Marienbad*.

Borges, Jorge Luis (1899-) is a poet, essayist, and writer of short stories. He has been a disseminator in Latin America of an eclectic early twentieth century Spanish movement called *ultraísmo* that, if not a genre in its own right, stimulated poetry in this hemisphere because it carried with it so many other literary strains. Borges' writings generally are considered significant for their purity of expression and use of language, for which he has been recognized widely. He has always made Buenos Aires his home, though he has traveled widely and has taught at such places as Harvard University. Bookish and cosmopolitan, Borges is perceived as politically conservative and for the most part aloof from politics. Yet he was chastised by his government for his nonpolitical opposition to Peron. A representative selection of Borges' works in English follows:

Ficciones. Translated by A. Kerrigan. New York: Gove Press, 1962, PB. Short stories.

Labyrinths. Selected Stories and Other Writings. Edited by D. A. Yates and J. E. Irby. Translated by the editors, H. de Onís, A. Kerrigan, and others. New York: New Directions, 1964, PB.

The Book of Imaginary Beings. Translated by N. T. di Giovanni. New York: Dutton, 1969; available in Avon/Bard Books. PB.

Aleph and Other Stories, 1933-1969. Translated by N. T. di Giovanni. New York: Dutton, 1970.

Selected Poems, 1923-1967. Translated by N. T. di Giovanni. New York: Delacorte, 1972.

In Praise of Darkness. Translated by N. T. di Giovanni. New York: Dutton, 1974. PB. This is a bilingual edition.

Cortázar, Julio (1914-) maintains that he is an Argentine writer and that his fiction is of that country. However, he has lived in France since the early 1950's where he has been a UNESCO translator in addition to applying himself to his art. Like Borges, Cortázar was persecuted, with a brief period in prison, for anti-Peronist activity in the mid-1940's while he was also changing professions from school teacher to writer and translator. But he differs significantly from Borges on most political questions. Cortázar believes socialism is Latin America's destiny, though it must be a socialism

in which no individual would have to lose personal liberties. In his short stories and novels, Cortázar focuses on the limits of human existence, as indicated by the efficacy of rules or conventions, and by the degree to which individuals behave as anarchists because the world's order makes no sense to them. He also uses fantasy to express his skepticism about a concrete reality amenable to scientific description and explanation. These seven books are English renditions of Cortázar's work:

End of the Game and Other Stories. Translated by P. Blackburn. New York: Pantheon, 1963. Short stories.

The Winners. Translated by E. Kerrigan. New York: Pantheon, 1965. A novel.

Hopscotch. Translated by G. Rabassa. New York: Pantheon, 1966; Avon/Bard Books, 1974. P.B. A novel for which Cortázar is best known.

Blow Up and Other Stories. A reprinted version of *End of the Game.* New York: Pantheon, 1967; Macmillan. PB.

Cronopios and Famas. Translated by P. Blackburn. New York: Pantheon, 1969. Surrealistic anectdotes.

62: A Model Kit. Translated by G. Rabassa. New York: Pantheon, 1972; Avon/Bard Books. 1973. PB. A novel.

All Fires the Fire. Translated by S. J. Levine. New York: Pantheon, 1973. Eight short stories.

Puig, Miguel (1932-) grew up in a small Argentine town and learned English at about ten years of age in order to understand the films he viewed so frequently. He lives now in Mexico. His books recall the importance of the cinema for a country whose own movie industry has been, until recently, small and not very competitive with productions from North America and Europe. Three of his novels are in English.

Betrayed by Rita Hayworth. Translated by S. J. Levine. New York: Dutton, 1971; Avon/Bard Books, 1973. PB. Told with humor, this is the story of an Argentine boy named Toto, his fantasies (evoked largely by motion pictures), and his alienation. Professor Emir Rodríguez Monegal tells us how important to the presentation is the cinema: ". . . the film is an instrument of analysis, because [Puig] really belongs to that generation which attended the Popular University of Films, the generation which learned to dream and write in darkened theatres, adopted the social and erotic patterns offered by the commercial North American film and was educated, not only colonized, by celluloid" (*Review*, #4-5, 1971-72, p. 64).

Heartbreak Tange, A Serial. Translated by S. J. Levine. New York: Dutton, 1973. PB. This tragic romance deals with boredom in a provincial Argentine town and the efficacy of the models for thought and hope provided by the popular press and cinema.

The Buenos Aires Affair. Translated by S. J. Levine. New York: Dutton, 1976. A skillfully done detective novel in the same mode as the other two books but also with some international incidents and flavor.

Sábato, Ernesto (1911-) was educated as a physicist but soon afterward became an essayist and then novelist. He strongly denounces injustices against Argentine workers and has been labeled somewhat of an extremist by various factions. John Gunther considered him to be very "leftist" and Borges thought him a Peronista, even though he was prohibited from teaching for ten years by Peron and served several months in prison for publicly protesting the death of a student. Sábato, according to Kessel Schwartz, believes "man's alienation from society results from the progressive abstraction of civilization" (Vol. II, p. 242).

Tunel. Translated by L. C. Perez. New York: Macmillan, 1965. PB. Published originally in Spanish in 1948, this is a psychological novel concerned with a search for identity. The protagonist, Castel, tells of his crime of passion and demonstrates his progressing madness.

Serrano, Miguel (1917-) is a noted Argentine essayist.

The Serpent of Paradise: The Story of an Indian Pilgrimage. Translated by F. MacShane. New York: Harper and Row, 1972, PB.

The Ultimate Flower. Translated by F. MacShane. New York: Schocken, 1970; New York: Harper and Row, 1972, PB.

El/Ella: A Book of Magic Love. Translated by F. MacShane. New York: Harper and Row, 1972.

The Visits of the Queen of Sheba. Translated by F. MacShane. New York: Harper and Row, 1973, PB.

Nonfiction about Argentina:

Ferrer, Aldo. *The Argentine Economy*. Translated by M. M. Urquidi. Berkeley: University of California Press, 1967. This is a good survey by an Argentine scholar. It draws upon historical and economic data and analysis.

Romero, José Luis. *A History of Argentine Political Thought*. Translated by T. F. McGann. Stanford, Cal.: Stanford University Press, 1968, PB. Translated from the third edition (1963) of this Argentine historian's work, and with an epilogue by the author taking the story up to 1967, this outlines the historical development and importation of political ideas into the South American country.

Scobie, James R. *Argentina: A City and a Nation*. New York: Oxford University Press, 1st edition, 1964, 2nd edition, 1971, PB. One of the excellent series in Latin American national histories published by Oxford, this volume plays on the theme of tension between Argentina and its largest, most powerful city. The appendix contains valuable chronology, bibliography, and statistical data.

Sarmiento, Domingo Faustino. *Life in the Argentine Republic in the Days of the Tyrants* or, *Civilization and Barbarism*. Translated and edited by Mrs. Horace Mann. New York: Collier Books, 1961, PB. The author (1811-1888) was an Argentine statesman, educator, and writer who was exiled by dictator Juan Manuel de Rosas. The book is an attempt to portray the brutal strongman as well as to show how the cities and the civilizing influence of the European heritage are crucial to Argentine progress. Though progressive in his time, these ideas also can be seen to have a bias that views rural life and ideas as inimical to Argentine growth. The book was called by its author *Civilization and Barbarism: The Life of Juan Facundo Quiroga* and was published

in 1845.

Whitaker, Arthur P. *Argentina.* Englewood Cliffs, New Jersey: Prentice Hall, 1964, P.B. This is a useful, short volume by a U. S. Historian of Latin America.

5. Peru

The indigenous civilizations of the central Andean region, of which modern Peru is a part, had developed advanced modes of social and political organization by the time they were conquered by Spaniards in the 1530's. They had domesticated foods and animals whose use later spread beyond their continent; their systems of irrigation and communication illustrated their technical adaptation to an adverse environment. According to recent research, they even practiced sophisticated surgery. Their populous Incan empire, really a theocratic state encompassing diverse language and culture groups, fell surprisingly easily to Pizarro and his small group of men. But in many ways the Indian heritage lives on in legend and fact in contemporary Peru.

Lima, the rapidly growing capital of the country (now about 3.5 million of the country's nearly 15 million), is located along the dirty Rimac River on an arid alluvial plain. Visitors are told that this is one of the Indians' jokes on the Spaniards, who when they asked where they might build a settlement were shown this site. This is a place where it never rains, where the *garua* (nearly perpetual fog) maintains a constantly high humidity and, with the automobile and industrialization, creates a smog that makes Lima one of the most polluted cities in the world.

Fear and disdain of the native peoples led to a highly stratified society and power structure in which, in rather sharp contrast to Colombia and Mexico, relatively little race mixture occurred between caucasians and Indians. The country's mestizo population, therefore, is proportionally lower than in the other two Latin American countries. Many racial types coexist in the Andean country: Aymara and Quechua speaking descendants of original inhabitants, Blacks whose ancestors were brought to South America as slaves, and Chinese first imported in the late 1800's to serve--as in the U. S.--as a labor force to build railroads, and others.

Though softening since the 1920's, race relations in Peru are still haunted by fear inspired by Indian uprisings in 1666 and 1675 that, while apparently insubstantial, led to the hanging of several people. The fear also can be traced to the more important revolt of Tupac Amarú II (1780-81), who had renamed himself after a late Incan ruler and ancestor of the 16th century. While demonstrating the possible effectiveness of revolt, Tupac Amarú II was, like his namesake, executed by Spaniards. The phobia lives on in the anxiety that urban middle class residents of Lima have about being overrun and butchered by migrants from the Andean sierra who live in poor shanty-towns at the edges of the city.

Peru got its independence from Spain when liberators from outside the province drove out Spanish royalists in 1821. Today a very nationalist Peruvian society and politics have made some forward strides. A strong indigenist movement, inspired in part by the Mexican revolution, forced white peruvians to take their Indian fellow citizens into account. Succeeding national regimes, sometimes elected and, since 1968, under a reformist military leadership, have worked hard to reconcile serious tensions in the country. Some policies, not altogether successful, have been to redistribute land, foster worker participation in management of work-places, and legitimate national bilingualism for speakers of major ancestral tongues.

While too short and thus inadequate fully to introduce Peruvian society, these paragraphs will provide the reader with some information helpful for using fiction as a means of learning more about this culture.

Alegría, Ciro (1909-1967) is an exception to a general theme of this paper and bibliography because some of his writings were translated into English and published in the United States quite early in comparison with the majority of our entries.

Broad and Alien Is the World. Translated by H. de Onís. New York: Farrar & Rinehart, 1941; PB edition 1963. This is a powerful novel that protests exploitation of Quenchua natives of the Peruvian Andes. It shows the life and destruction of a small village, Rumi, whose inhabitants have dim and historically flawed memories of Peru's defeat in war by Chile. They experience incursions of modernity in the forms of conscription, roads, virtual economic serfdom at the hands of landowners, banditry, the power of the army, and the authority of the Peruvian state.

The Golden Serpent. Translated by H. de Onís. New York: Farrar, 1943. This is the story of *cholos* (the word means both "mestizos" and "Indians who have adopted modern ways") who live along the Marañon River of northern Peru. The river exerts extensive control over their lives yet the people rely on it for their survival. The Marañon is a tributary of the Amazon that rises high in the Andes, within about a hundred miles of the Pacific Ocean, yet flows through the tropical regions of Amazonas and Loreto to Iquitos, the now bustling urban center of Peruvian economic development in the country's jungle region; and into Brazil, the Amazon, and finally, about 2,500 miles from its origin, the Atlantic Ocean. Each chapter of the book is a beautifully told episode of human interaction and of human struggle with nature.

Goldemberg, Isaac. *The Fragmented Life of Don Jacobo Lerner.* Translated by Robert S. Picciotto. New York: Persea Books, 1977. This is a first novel. Its theme is the spiritual rootlessness of European immigrants in America, in this case of a Russian Jew in Peru.

Vallejo, César (1892-1938) was born in a small Andean town in northern Peru and became one of his continent's greatest modernist poets. One writer terms his work "revolutionary realism." Vallejo was very concerned with human suffering, though he also wrote love poems. He worried about the gap between the aspirations of humans and their accomplishments. He lived in Paris from 1923 until his death, becoming a Communist in the 1930's, travelling to the Soviet Union, and writing about the tragic Spanish Civil War in one of his last poems. Very personal in idiom, his poems also show Vallejo to have been a realist--not a naive idealist--in his hopes for humanity.

Poems from Trilce. Translated by D. Tomlinson. New York: Grossman, 1973.

César Vallejo: An Anthology of His Poetry. Edited by J. Higgins. Elmsford, N. Y.: Pergamon, 1970, PB.

Poemas Humanos. Human Poems. Translated by C. Eshleman. New York: Grove Press, 1968. This is considered by Gallagher (see section I) Vallejo's "most remarkable book."

An excellent anthology of poems, reproducing some of Vallejo's most important ones, is Bly, Robert, ed., *Neruda and Vallejo: Selected Poems.* Boston: Beacon Press, 1971, PB. The translations are by Bly, R; Knoepfle, J.; and Wright, J. This is, moreover, a bilingual edition.

Vargas Llosa, Mario (1936-) has won prestigious awards for his novels, which, however, have sometimes made him unpopular in his homeland. He contends that a writer has an obligation to be a critic:

> Novelists who speak well of their country should be distrusted: patriotism, which is a virtue in soldiers and in bureaucrats, is usually a poor one in literature. Literature in general and the novel in particular are expressions of discontent. Their social usefulness lies principally in the fact that they remind people that the world is always wrong, that life should always change. (Quoted in Gallagher, p. 122.)

Vargas Llosa's books show a careful attention to minute distinctions of social class in Peru. One theme is the changing social origins, the political role, and the functioning in government of the army. The conversations of his characters are presented in a manner that illustrates the complexity of reality, as with three dialogues going on simultaneously among five or six people.

The Time of the Hero. Translated by L. Kemp. New York: Grove Press, 1966. This won the Biblioteca Breve prize in 1962 for the best new work in Spanish. Set in a military academy for boys, it opens up to view the sordidness of an environment of mistrust and betrayal, homosexuality and torture. The criticism also extends to society at large, where *machismo* and loyalty to a closed group are extremely highly valued.

The Green House. Translated by G. Rabassa. New York: Harper and Row, 1968; Avon/Bard Books, 1973, PB. Recipient of South America's prestigious Rómulo Gallego Award in 1967, this deals with the asceticism of a convent in the jungle region of Marañon and with a priest and his parish's destruction of a brothel in the arid town of Piura. But larger themes are the power of army and missionaries to subjugate Indians and the economic exploitation of each social group by the next higher one.

Conversation in the Cathedral. Translated by G. Rabassa. New York: Harper and Row, 1975. Focusing on political evil, this is a tale of life under a military dictator, as seen in the interactions of workers, petty officials, students, politicians, and others.

Nonfiction about Peru:

Bourricaud, Francois. "Structure and Function of the Peruvian Oligarchy," *Studies in Comparative International Development*, Vol. 2, No. 2 (1966), 17-31.

Dobyns, Henry E. and Doughty, Paul L. *Peru: A Cultural History.* New York: Oxford University Press, 1976, PB. A good survey volume with excellent bibliography and statistical data.

Goodman, Richard. "Letter from Peru," *The New Yorker* (May 17, 1969), 41-108; reprinted in Yale H. Ferguson, ed., *Contemporary Inter-American Relations: A Reader in Theory and Issues.* Englewood Cliffs: Prentice-Hall, 1972, 439-464. Good background for the

"revolution" of 1968 that brought a reformist military government into power in Lima and polarized relations between Peru and the United States, particularly on the issue of foreign investment and the role of multinational corporations in Latin America.

Lowenthal, Abraham F., ed. *The Peruvian Experiment: Continuity and Change Under Military Rule.* Princeton: Princeton University Press, 1976, PB. A set of articles by experts reviewing five years under the Peruvian military regime.

Marett, Sir Robert. *Peru.* London: Ernest Benn, 1969. A useful summary of Peruvian history with some illustrations, written for the general reader.

Quijano, Anibal. *Nationalism and Capitalism in Peru: A Study in Neoimperialism.* Translated by H. R. Lane. New York: Monthly Review Press, 1971, PB. A radical Peruvian's analysis of his society's development, critical of both nationalist and capitalist paths to modernity.

Van Den Berghe, Pierre L. and Primov, George P. *Inequality in the Peruvian Andes: Class and Ethnicity in Cuzco.* Columbia, Mo.: University of Missouri Press, 1976. Analysis of class inequalities, social stratification, language, and geography, history and politics of Cuzco. Purports to be first book-length study of Andean ethnic relations in English. Cuzco was the capital of the Inca empire.

6. Mexico

Stereotypes have their origins in partial, and often inaccurate, perceptions of the subjects. U. S. views of Mexico have been shaped by such stereotypes, and, by extension, those stereotypes have influenced North Americans' images of much of the rest of Latin America. In part at least, the U. S. has pictured Mexicans as sombrero-wearing peasants who enjoy siestas and often appear to be unfriendly to their northern neighbors.

These pictures arise from several historic situations that the U. S. is now hopefully outgrowing. One is a nineteenth-century pseudoscientific thesis that non-white races were inferior to caucasians and that race mixture (a great proportion of the Mexican population is mestizo) degrades human material. Another is the belief that Mexicans have not shown, at least until recently, that they were capable of governing themselves according to modern democratic standards. A third is the notion that Mexicans have taken advantage of North Americans, as evidenced by the destruction of an heroic American force at the Alamo, by various past claims concerning territory now within the boundaries of the United States, and by sympathy for revolutionary forces opposed by the U. S.

Historic precedent exists for each of these stereotypes--here somewhat overstated for the present but much more accurately presented for the past.

Spaniards conquered the populous existing Aztec civilization and remnants of Mayan culture in the sixteenth century. Interbreeding of the races through the centuries produced new human types, who tended to be looked down upon by those of so-called pure caucasian ancestry. By the early years of this century, racists in Europe and the U. S. viewed incipient independence movements in the colonial and under-developed world with alarm. When the Mexican Revolution broke out in 1910, and later went through bloody phases, this phenomenon was seen by some as indicating the relatively lower level of civility of Mexican peoples. Yet few were given an accurate view of a Mexican people that had produced the major independence movement of the priest Hidalzo in 1810; whose struggle against French intervention in the 1860's put a temporary end to a major reform movement led by Benito Juarez; and whose great and costly revolution of this century ranks, according to some, with those of the Chinese and Russians of the same decade.

Governing a large and diverse Mexico has indeed been a problem through the ages, in part because of differences between various groups (19th century Conservatives and Liberals, for example) that could not easily be reconciled. Yet government of Mexico has been complicated by forces beyond the country's control. The Mexican-American War (1846-1848), largely provoked by the United States and coming on the heels of Mexican defeat by Americans who had been granted permission to move into the Mexican province of Texas but who would not adhere to the laws of their patron state, resulted in U. S. invasion at Vera Cruz and humiliating defeat of Mexican forces. It also cost Mexico territory now containing more than seven states of the U. S. as well as subsequent governmental instability in Mexico City.

North Americans generally approved the peaceful if authoritarian rule of dictator Porfírio Díaz (1876-1911) and his friendly policies toward U. S. business. In contrast, when revolutionists of several stripes tried to redistribute power and land after 1910, North Americans, while somewhat sympathetic, recoiled at the bloodshed, disorder, and occasional raids across the border. President Woodrow Wilson, acting the schoolmaster, demanded that Mexicans either govern themselves properly or he would show them how. He ordered U. S. military expeditions into the country, first at Vera Cruz and later overland from the north, that inflamed feelings rather than solved political difficulties.

It is not the case that Mexicans have plotted to take advantage of the U. S. They were, however, perceived as possibly friendly to Imperial Germany when during the First World War Germany schemed, completely unsuccessfully, to strike a bargain with Mexico--an unlikely Mexican-German alliance in the face of imminent state of war between Germany and the U. S. (this was in very early 1917) in return for help in repatriating Texas, New Mexico, and Arizona to Mexico. If there is a case for a retributive Mexican policy, it rests partly on that country's expropriation and nationalization in 1938 of American oil properties. Yet the dispute was settled rather amicably through negotiation and partial compensation to the foreign firms. At the same time, Mexican self-esteem, hurt in the past by sometimes arrogant treatment of Mexican resources and labor by foreigners, was given a boost.

Mexico, moreover, has often accorded diplomatic recognition to regimes not favored by the U. S. She exchanged emissaries with the Soviet Union years before the belated U. S. decision in 1933. Mexicans stuck by the Spanish Republic during the Spanish Civil War (1936-1939), while the U. S. refused to aid the Loyalists and thus implied to some its favor for the insurgent and soon victorious fascist forces of Francisco Franco. Mexico also maintained commercial and diplomatic ties with Cuba after Castro's victory in 1958-50, while the U. S. early placed an embargo on the island country and participated in an abortive invasion by counter-revolutionaires.

Stereotypes die hard. Yet North Americans who share a long boundary and many common memories with their Mexican neighbors have a responsibility to gain a better understanding of Mexican development. That understanding, based on open-minded inquiry unburdened by ideology or unnecessary romanticism, can be fostered by perusal of good Mexican literature in English translation. As can be seen, that literature reflects the degree to which the Mexican Revolution, the discontents that led to it, and its shortcomings have become central and integrating themes in modern Mexico.

Azuela, Mariano (1873-1952) initiated the "novel of the Revolution" in 1916 with *Los de Abajo (The Underdogs)*. Educated in medicine, he was an active revolutionist who understood, from experience, the Revolution's failures.

Two Novels of Mexico. The Flies and the Bosses. Translated by L. B. Simpson. Berkeley: University of California Press, 1956. *The Flies* is set on a military train and deals with the defeat of Pancho Villa. The second story is about political bosses, once enemies of the Revolution, who survive it and achieve personal success.

The Underdogs. Translated by C. Beals. New York: New American Library, 1963, PB. Azuela's masterpiece, this novel is a chronicle of struggles and defeats of rough yet dedicated people.

Fuentes, Carlos (1928-) considers his novels to be very personal, depicting inner lives of people, and belonging to no particular school of writing. He draws heavily, however, upon his existentialist concerns, his left-wing yet quite anarchic political views, and his middle-class perspective. Fuentes also shares ideas with many modern non-Mexican writers, though much of his work is distinctly about his country. He is a well-educated son of a diplomat and is currently a Mexican ambassador in Europe.

Where the Air Is Clear. Translated by S. Hileman. New York: Farrar, Strauss and Giroux, 1960. The author calls this a "synthesis of modern Mexico."

The Good Conscience. Translated by S. Hileman. New York: Farrar, Strauss and Giroux, 1961. Set in Guanajuato, this novel is the story of a son of proud aristocrats who suffers a crisis of faith and opens his eyes to hypocrisy.

The Death of Artemio Cruz. Translated by S. Hileman. New York: Farrar, Strauss and Giroux, 1964. A mental panorama lays bare the compromises and weaknesses of a former revolutionary and the Mexican Revolution. Fuentes shows his strong commitment to social reform.

A Change of Skin. Translated by S. Hileman. New York: Farrar, Strauss and Giroux, 1968. Contrasts of change are the theme: modern life in a small village compared with its existence during the Spanish conquest of Mexico; conflicts between individual values and wishes and the demands of the world.

Terra Nostra. Translated by M. Sayers Peden. New York: Farrar, Strauss and Giroux, 1976. Robert Coover in *The New York Times* (Nov. 7, 1977) calls this "a colossal . . . opus, a kind of panoramic Hispano-American creation myth, spanning 20 centuries . . . and embracing virtually the whole of European and American (especially Mexican) culture and civilization." See Juan Goytisolo, "Our Old New World," translated by H. R. Lane, *Review* 76 (Winter 1976), 5-24. This is an excellent review essay on and introduction to *Terra Nostra.*

Paz, Octavio (1914-) is a noted poet and essayist. He and Carlos Fuentes are considered perhaps the foremost Mexican intellectuals, for which both have been recognized widely.

The Labyrinth of Solitude. Life and Thought in Mexico. Translated by L. Kemp. New York: Grove Press, 1961, PB. Nine essays on Mexican character and culture; interpretations of Mexico heavily influenced by a vision of humans forced to falsify or hide true identities because of modern, technological existence. It was first published in 1950.

Selected Poems of Octavio Paz. Translated by M. Rukeyser. Bloomington, Ind.: Indiana University Press, 1963. Bilingual edition.

Configurations. Translated by G. Aroul et al. New York: New Directions, 1971. Bilingual edition of poetry.

The Other Mexico: Critique of the Pyramid. Translated by L. Kemp. New York: Grove Press, 1972, PB. Based on a 1969 lecture at the University of Texas, this slim volume updates *The Labyrinth of Solitude.* It is also a reflection of the frustration of human aspirations by actual conditions of life, accentuated by Paz's resignation from his post as Mexican Ambassador to India in protest of his government's killing of students on October 10, 1968, in Mexico City's Plaza of Tlateloco. It helps us understand Latin American student unrest and other diverse social, political, and intellectual forces.

The Bow and the Lyre (El Arco Y La Lira). The Poem. The Poetic Revelation. Poetry and History. Translated by R. L. C. Simms. Austin: University of Texas Press, 1973. Essays on poetry.

Alternating Current. Translated by H. R. Lane. New York: Viking Press, 1973. Essays, mostly quite short, on poetry, contemporary subjects in social and intellectual experience, and ethics and politics. For example, the final essay, "Revolt," is about the Third World, Latin America and the world. In it, Paz argues that an important product of conflict is consciousness on the part of undergods. "Latin America," he concludes, "is beginning to have a face."

Rulfo, Juan (1918-) is a "regionalist" whose stories reflect themes and moods of a particular area. Rulfo's origin is in the Mexican state of Jalisco, some 300 miles northwest of Mexico City, where the terrain is often inhospitable to agriculture because of drought, rocks, and soil erosion.

Pedro Paramo. Translated by L. Kemp. New York: Grove Press, 1959; 1969, PB. Tale of a landowner and *caudillo* reflecting on his life of seeking power, of exploiting others, and of illusion; it is set at the beginning of this century.

The Burning Plain and Other Stories. Translated by G. D. Shade. Austin: University of Texas Press, 1967; 1971, PB. Stories of rural poor in Mexico to complement *Pedro Paramo*.

Yañez, Agustín (1904-) is, like Rulfo, from Jalisco, which has provided him with material for his books. Myths take an important role in them also. He is a former Mexican Minister of Education.

The Edge of the Storm. Translated by E. Brinton. Austin: University of Texas Press, 1963. This novel deals with the tribulations of a church-dominated town just before the Revolution.

The Lean Lands. Translated by E. Brinton. Austin: University of Texas Press, 1968. The theme is the psychological effects that industry and technology have upon peasants.

Nonfiction about Mexico:

Chase, Stuart. *Mexico. A Study of Two Americas*, in collaboration with Marian Tyler. New York: Macmillan, 1931. Drawings by Diego Revera. The American writer, having visited Mexico, takes a look at the country and its people and draws a pretty nice picture.

Cline, Howard F. *Mexico. Revolution to Evolution: 1940-1960*. New York: Oxford University Press, 1968, PB, and the *United States and Mexico*. Revised edition. New York: Atheneum, 1968, PB. Two excellent volumes by an eminent U. S. historian of Latin America.

Cockcroft, James D. "Social and Economic Structure of the Porfiriato: Mexico, 1877-1911," in J. D. Cockcroft, A. Frank, and D. L. Johnson, *Dependence and Underdevelopment: Latin America's Political Economy*. Garden City, New York: Anchor Books, 1972 PB, 47-70. Good background for understanding the social changes that helped produce revolution in 1911.

Cumberland, Charles C. *Mexico, the Struggle for Modernity*. New York: Oxford University Press, 1968, PB. A good historical survey; contains an extensive bibliography and other data.

Glade, William P. and Anderson, Charles W. *The Political Economy of Mexico*. Madison: University of Wisconsin Press, 1963, PB edition 1968. Two essays; Glade's on the relationship between the Mexican revolution and economic development and Anderson's on the role and politics of development banking.

González Casanova, Pablo. *Democracy in Mexico*. Translated by D. Salti. New York: Oxford University Press, 1970, PB edition 1972. A Mexican social scientist discusses his country's democracy as different than that of industrially advanced ones; he analyzes problems related to improving democracy in Mexico.

Hansen, Roger D. *The Politics of Mexican Development.* Baltimore: Johns Hopkins University Press, 1971, PB. An economist's careful study, with due regard to political forces.

Lewis, Oscar. *Five Families. Mexican Case Studies in the Culture of Poverty.* New York: Mentor, 1959, PB, and *Pedro Martínez. A Mexican Peasant and His Family.* With drawings by Alberto Beltran. New York: Random House, 1964, PB. Studies by a prominent scholar that give insight into the social existence of many Mexicans, both urban and rural.

Quirk, Robert E. *An Affair of Honor. Woodrow Wilson and the Occupation of Vera Cruz.* New York: McGraw-Hill, 1962, PB edition 1964. A scholarly treatment, in a short book, of the U. S. President's decision, how it was made, and what it meant. The context includes Wilson's antipathy for the Mexican revolution.

Reed, Nelson. *The Caste War of the Yucatan.* Stanford: Stanford University Press, 1964, PB edition 1967. On the uprising, beginning in the late 1840's, of Mayan descendants against their white masters, and on their subsequent defeat, with attention to social and economic matters.

Ross, Stanley R., ed. *Is the Mexican Revolution Dead?* Revised edition. Philadelphia: Temple University Press, 1975, PB. Twenty-six historical views and analyses, mostly by Mexicans, plus the editor's good introduction.

Simpson, Lesley Byrd. *Many Mexicos.* Berkeley: University of California Press, 1966, PB. This is the latest of a number of editions of this work by a linguist. It is scholarly, yet informal, and covers the entire span of Mexico's multifaceted past. First published in 1941.

Womack, John Jr. *Zapata and the Mexican Revolution.* New York: Knopf, 1968, PB edition Vintage Books, 1970. Excellent social history of Mexico on the eve of and during its revolution with brilliant reconstructions, from documents, of the lives of people, the events that affected their lives, and communities.

Wolf, Eric. *Sons of the Shaking Earth.* Chicago: University of Chicago Press, 1959, PB. An excellent study drawing on anthropological, archaeological, and historical evidence. This is in the category of "do not miss" books.

7. Chile

Chile's recent and tragic history illuminates political extremes in South America. A highly literate, urban, and industrial country whose nitrate and copper resources have been important assets in its international trade, Chile earned a reputation by the 1960's of being Latin America's most open and potentially progressive political system. Except for relatively minor episodes of military rule, several political parties or coalitions contended for positions awarded on the basis of free elections, for which registration was mandatory and women have won universal suffrage.

Under President Eduardo Frei Montalva, a Christian Democrat and politician of hemispheric stature, liberals and nationalists worked hard to overcome traces of economic and social domination by a traditional landed and industrial elite. Frei also worked to establish programs for social and agrarian reform and to reconcile the symbolic and material interests of Chile with the power and wealth of foreign firms.

Political liberalization moved apace. Efforts to improve the lives of the poor (for whom adequate diet and decent health care have long been unachievable) and to upgrade agricultural production and rewards (in a country that must import basic foods) were strenuously advanced and began to have some effect. In the face of increasingly shrill arguments against multinational corporations and with the country's interests in mind, the Frei regime proceeded to nationalize, with compensation, certain foreign properties, especially in copper. All this activity was seen, even by sometimes wary North Americans, as exciting, rational, and a possible showcase for Latin American progress. And it was occurring in a unique, often difficult geographic setting. Chile is a narrow country (average width 125 miles, over 2,600 miles in length). Suffering periodic destructive earthquakes emanating from the Andes, its 11,000,000 people live mostly on a long Pacific coastal shelf or in valleys.

Elections in 1970 brought to power a socialist, Salvador Allende Gossens. Allende assumed the presidency peacefully, though with some apprehension on the part of the U. S. Allende's UP (Popular Unity coalition) brought together a number of political parties and formed the basis of support for the world's first freely elected Marxist regime.

Allende and his supporters accelerated and expanded the reforms of the Frei era, at the same time increasing in popularity (indicated, in part, by increases in UP strength in Congress after the 1973 election) as well as producing problems. The problems included disruptions and inflation in the economy. Middle class dissatisfaction rose when resources that formerly benefitted the relatively well-to-do were used for schools, housing, health care, and food for poorer and formerly despised and deprived people. The problems also included U. S. disfavor of the Allende regime, political mistakes by Allende himself, and U. S. complicity in anti-Allende movements and actions. Finally, Chile had grave difficulty in obtaining international loans required in the short term to promote development to help pay the cost of long-needed reform. The Chilean government, in short, simply could not mobilize sufficient resources to satisfy many demands.

Chile's socialist experiment did not have opportunity for survival in the long run, though it was earning a grudging respect even from enemies abroad. Following anti-government demonstrations by women in Santiago, 40 days of strikes, and Allende's inclusion of the military in the Cabinet in order to restore order, the Chilean military forces staged a sudden and bloody *coup* on September 11, 1973.

In this coup and in the years following it, thousands of people even suspected of radicalism have been killed, tortured, and imprisoned. Violations of human rights have brought international pressure, including some from the U. S., to oblige Chilean rulers

to cease political persecutions. Meanwhile the military government, coming to power ostensibly to oppose communism and restore economic order and production, has proven its temporary effectiveness in the first aim and continues to have serious difficulty with the second.

The writers whose works are introduced below are examples of socially conscious artists and thinkers produced by Chile.

Donoso, José (1925-) is a novelist and writer of short stories.

Coronation. Translated by J. Goodman. New York: Knopf, 1965. On madness and reality in middle class society.

This Sunday. Translated by L. O'Grady Freeman. New York: Knopf, 1967. A novel concerning relationships between rich and poor.

The Obscene Bird of Night. Translated by L. Mades and H. St. Martin. New York: Knopf, 1973. A surrealistic novel of a disintegrating family.

Charleston and Other Stories. Translated by Andree Conrad. Boston: David R. Godine, 1977.

Lafourcade, Enrique (1927-).

King Ahab's Feast. Translated by R. and R. Morrison. New York: St. Martin's Press, 1963. A political novel about a character who is a fictionalized dictator like Rafael Trujillo of the Dominican Republic. Trujillo had ruled his country informally since 1930 and was president from 1947 to 1961, when he was assassinated.

Lillo, Baldomero (1867-1923) is considered to be an originator of social realism in Chilean literature. He lived among and became familiar with the conditions of Chilean coal miners.

The Devil's Pit and Other Stories. Translated by E. S. Dillon and A. Flores. Washington, D. C.: Pan American Union, 1959. The translation of these 14 short stories was sponsored by UNESCO to promote international understanding. The tales are realistic and also romantically emotional. "The Abyss" reads like an Edgar Allan Poe story. "The Devil's Pit" is about death in the mines. Fernando Alegría's introduction tells of Lillo's life and writings.

Neruda, Pablo (1904-1973) won the Nobel Prize for Literature in 1971, becoming Latin America's third holder of this award. The second was Miguel Ángel Asturias of Guatemala (see above), and the first had been Chilean poet Gabriela Mistral (1889-1957) in 1945. Neruda became famous for both his poetry and his politics. His writings were so well liked that he was able to live on earnings from the sale of his books. Politically, Neruda was a Communist. He joined the Party in 1945 and was elected to the Chilean Senate the same year, only to be declared a dangerous agitator and deprived of his Senate seat by the Supreme Court in 1948. He then fled his country, visiting the Soviet Union, Poland, Hungary, and Mexico. He was awarded the International Peace Prize together with Pablo Picasso and Paul Robeson in 1950. The U.S.S.R. bestowed the Stalin Peace Prize upon him in 1953.

Continuing, as always, with his writing, Neruda also became the Chilean Communist Party's presidential candidate in 1968. He later gave this up to support Allende. Appointed Chilean Ambassador to France in 1971, Neruda resigned this position in 1973

because of ill health. He died on September 23 of that year, fully aware of the tragedy that was just then overwhelming his land.

He was eulogized around the world. In the U. S., Walter Lowenfels edited *For Neruda, for Chile. An International Anthology.* Boston: Beacon Press, 1975, PB. Its first words, even before the title page, are Neruda's:

> Tyranny beheads the bards, but by secret subterranean springs their voice returns from the bottom of the well to the surface, and even in the darkness rises to the lips of the people.

An excellent selection of some of Neruda's best poems is Robert Bly, ed., *Neruda and Vallejo. Selected Poems.* Boston: Beacon Press, 1971, PB, which is also noted above in the section on César Vallejo and Peru.

The Elementary Odes of Pablo Neruda. Translated by C. Lozano. New York: Las Americas, 1961.

Bestiary. Translated by E. Neuberger. New York: Harcourt, Brace and World, 1965; 1974, PB. Bilingual edition.

The Heights of Macchu Picchu. Translated by N. Tarn. New York: Farrar, Straus and Giroux, 1967; New York: Noonday Press, 1967, PB. Bilingual edition.

The Captain's Verses. Translated by D. D. Walsh. New York: New Directions, 1972, PB.

Residence on Earth. Translated by D. D. Walsh. New York: New Directions, 1973, PB. A bilingual edition, the first complete one, of the 115 poems of the original three volumes (1925-1945).

Estravagaria. Translated by A. Reid. New York: Farrar, Straus and Giroux, 1974, PB. Bilingual edition.

Toward the Splendid City. Nobel Lecture. New York: Farrar, Straus and Giroux, 1974, PB. Bilingual edition of Neruda's lecture upon receipt of the Nobel Prize in Literature in 1971. In it he affirms his social commitment as an artist:

> In the midst of the arena of America's struggles I saw that my human task was none other than to join the extensive forces of the organized masses of the people, to join with life and soul, with suffering and hope, because it is only from this great popular stream that the necessary changes can arise for writers and for nations (p.29).

Song of Protest. Translated by M. Algarín. New York: Morrow, 1976.

Rojas, Manuel (1896-1973) writes in the existentialist mode, his work being a transition between *criollismo* (a style representative of consciously Spanish American independence from Europe) and the modern novel.

Born Guilty. Translated by F. Gaynor. New York: Library Publishers, 1955. A vagabond and son of a thief, the narrator is in prison in Valparaiso, Chile's major seaport. He had wandered across Argentina and Chile only to be caught in street rioting. He realizes the violence and destructiveness of urban slums and the problems of a city's center.

Nonfiction about Chile:

Ayres, Robert L. "Economic Stagnation and the Emergence of the Political Ideology of Chilean Underdevelopment," *World Politics, XXV*. Oct. 1972, 34-61. A history of an important concept and ideology.

Butland, G. J. *Chile: An Outline of Its Geography, Economics and Politics*. Third edition. London: Royal Institute of International Affairs, 1956. Though now dated, this is an excellent volume from the Latin American series of the British Royal Institute.

Faúndez, Julio B. "The Chilean Road to Socialism," *Social Policy*. Nov./Dec. 1974, 11-20. A critical analysis of several interpretations of the regime of Salvador Allende and its downfall.

Gil, Federico. *The Political System of Chile*. Boston: Houghton Mifflin, 1966. A useful study of Chile from about 1920.

IDOC (International Documentation) and MacEoin, Gary, eds. *Chile: Under Military Rule*. New York: IDOC/North America, 1974, PB. Reports, analyses, primary documents and bibliography in nicely compiled edition. IDOC/North America is at 235 East 49th St., New York, New York 10017.

Jackson, Christopher. *Manuel*. New York: Knopf, 1964. An English professor at a Chilean university tells the story of a 17-year-old confessed murderer from five points of view, giving insight into the Chilean system of justice and a social environment that produces crime. The book also has important psychological dimensions.

Johnson, Dale L., ed. *The Chilean Road to Socialism*. Garden City, New York: Anchor ooks, 1973, PB. A good collection of primary and secondary sources about the Allende regime and prior conditions in Chile.

MacEoin, Gary. *No Peaceful Way: Chile's Struggle for Dignity*. New York: Sheed and Ward, 1974. Also published in England as *Chile: The Struggle for Dignity*. London: Coventure, 1975. MacEoin is a journalist who is very familiar with Latin America, having produced other books on the region. He also has written on conflict in Ireland. This is a very useful book by a sympathizer of peaceful progress for all people who is morally outraged by violence and by the political and economic circumstances that appear to him to stand in the way of such change.

Moreno, Francisco José. *Legitimacy and Stability in Latin America. A Study of Chilean Political Culture*. New York: New York University Press, 1969. This New York University professor describes a particular type of authoritarianism that he believes explains Chilean politics.

North American Congress on Latin America (NACLA) has dedicated some important issues of its *Newsletter*, later entitled *NACLA's Latin America and Empire Report*, on the Chilean situation. See, for example, the numbers dated March 1971, April 1972, September 1972, January 1973, October 1973, May/June 1974, and October 1974. Friendly to Allende and often hostile to U. S. policy and the role of multinational corporations, the authors produce generally well-reasoned and always interesting articles. Some of the information is not easily available elsewhere.

Morris, David J. *We Must Make Haste--Slowly. The Process of Revolution in Chile.* New York: Vintage Books, 1973, PB. A first-hand account of Chile's elected socialist regime and the country by a favorably impressed North American.

Petras, James. *Politics and Social Forces in Chilean Development.* Berkeley: University of California Press, 1969, PB. A social class analysis of Chilean development from a Marxist perspective; very helpful for data and details.

Pike, Frederick B. *Chile and the United States, 1880-1962. The Emergence of Chile's Social Crisis and the Challenge to United States Diplomacy.* Notre Dame, Ind.: University of Notre Dame Press, 1963. A thorough study from a liberal point of view with great attention to developments in both countries; somewhat ponderous in style.

8. Brazil

The largest country of South America, occupying nearly half of its extent, Brazil has an area just a bit smaller than that of China. Two of its cities--Sao Paulo and Rio de Janeiro--are among the fifteen largest in the world. Brazil's population of over 105,000,000, however, cannot compare with the more than 800 million Chinese. Brazil also is approximately the size of the U. S. and resembles its northern neighbor in several respects.

This Portuguese-speaking country has been territorially expansive as it contested with Spanish states of South America for land and definition of boundaries. It also has a heritage of struggle with the land, often not as hospitable as that in the U. S., for gold, diamonds, sugar, coffee, and water. This frontier heritage is a vital part of Brazilian history, remembered in stories--some still in progress--of boom and bust (recall U. S. ghost towns?), cattle ranching (similar to the tales of Argentine gauchos and U. S. cowboys), desperate engagement with periodically drought-stricken areas in the Brazilian northeast (like U. S. dust bowls and life on the great American "desert"), and the conquest (often partial and fleeting) of jungle. The current project to construct a trans-Amazonian highway, in part to open up new lands and make natural resources accessible to exploitation, is simply another phase of this fight.

Brazil also shares with the U. S. a history of African slavery. This aspect of Brazil's past has been the subject of much important recent study, comparing the social, economic, and belief systems of both countries. Brazilian slavery differed in some respects from that in the U. S.: it existed side by side with large numbers of freed blacks and various, legally recognized classes of mulattoes; it was never a question that divided Brazil regionally; and slavery was finally abolished peacefully in 1888 by edict, a year before the declaration of the Brazilian republic.

The significant and symbolic founding of a new, ultra-modern national capital at Brazilia in the country's interior represents twentieth-century changes in the huge country. It draws attention to the quite recent--within two generations or so--supremacy of the federal government over the states. It indicates a commitment to internal, industrial, and urban development. And, somewhat less obvious, it shows the tension between democratic government and military rule. For the new capital's centerpieces are halls for the ministries, the presidency, the judiciary, and the legislature. But the legislature, and with it the political parties, have effectively been prohibited from functioning by a military dictatorship in power since 1964. The military, justifying its behavior on the prerogative to protect the Constitution, has been guilty of abuses of the human rights of some real or suspected dissidents. But it also has been attempting to improve conditions and lighten the impact of authoritarianism upon the people.

A major thrust in this campaign is the fostering of industrial development, as well as of regional growth, in poorer areas. Policies that stimulate such growth have, it is generally agreed, benefitted the more well-to-do than the large number of poorer Brazilians whose plight has indeed worsened because of inflation and relatively small wage increases. Yet liberalization continues, often urged forward by courageous priests and others.

The writers whose works are noted below illustrate several of the major themes of Brazilian culture and society: regionalism, struggle for survival, the mystique of the backlands and its people, urban existence.

Amado, Jorge (1912-) is a very widely known Brazilian writer whose works have been translated into many languages. A regionalist and a realist, he interprets life in Brazil's northeast state of Bahía.

The Violent Land. Translated by S. Putman. New York: Knopf, 1945, reissued in 1965. Concerning conquest of frontier in Brazil's east, near Bahía; subjects feudal-type land ownership to criticism.

Gabriela. Clove and Cinnamon. Translated by W. L. Grossman and J. L. Taylor. New York: Knopf, 1962; Avon Books, 1974, PB. Early twentieth century tale set in Bahía, well told, one of the more widely read Brazilian novels in the U. S.

Dona Flor and Her Two Husbands; A Moral and Amorous Tale. Translated by H. de Onís. New York: Knopf, 1969; Bantam Books, 1971, PB. Novel of social conditions and life in Salvador, the capital of the state of Bahía.

Tent of Miracles. Translated by B. Shelby. New York: Knopf, 1971. Poor people seek to overcome conditions that oppress them.

Machado de Assis, Joaquim Maria (1839-1908), a mulatto with little formal education became perhaps Brazil's first and greatest writer of fiction. A realist with deep psychological insight, he had a rather pessimistic view of the human condition. He founded the Brazilian Academy of Letters in 1897 and was its president until his death in Rio de Janeiro. Look for him under "Machado" in indices or the card catalog.

Epitaph of a Small Winner. Translated by W. L. Grossman. New York: Farrar and Straus, 1952; Noonday Press 1956.

Dom Casmurro. Translated by H. Caldwell. New York: Noonday Press, 1953, PB 1960; Berkeley: University of California Press, 1966.

Philosopher or Dog? Translated by C. Wilson. New York: Farrar, Straus and Giroux, 1954.

The Psychiatrist and Other Stories. Translated by H. Caldwell and W. L. Grossman. Berkeley: University of California Press, 1963. Twelve stories.

Esau and Jacob. Translated by H. Caldwell. Berkeley: University of California Press, 1965.

The Hand and the Glove. Translated by A. I. Bagby, Jr. Lexington, Ky: University Press of Kentucky, 1970.

Counselor Ayres' Memorial. Translated by H. Caldwell. Berkeley: University of California Press, 1972.

Rosa, João Güimarães (1908-). A Brazilian diplomat and master of many languages, Rosa is a regionalist at heart, writing of the *sertão* (backlands) of the state of Minas Gerais. He is considered a superb storyteller, relating the suffering of people and illuminating the relationship between humans and the land.

The Devil to Pay in the Backlands: The Devil in the Street, in the Middle of the Whirlwind. Translated by J. A. Taylor and H. de Onís. New York: Knopf, 1963. Acclaimed for brilliant use of language, description of violence and life in the backlands. A novel.

Sangarana. Translated by H. de Onís. New York: Knopf, 1966. Nine stories.

The Third Bank of the River, and Other Stories. The author's style and use of popular idiom have made the stories awkward to translate into English.

Verissimo, Enrico (1905-) is an urban novelist of Porto Alegre, a city of Brazil's southernmost state of Rio Grandedo Sul. He is well educated in and draws for ideas from major U. S. writers.

Crossroads. Translated by L. C. Kaplan. New York: Macmillan, 1943; Greenwood, 1969.

The Best Is Silence. Translated by L. C. Kaplan. New York: Macmillan, 1946; Arco, 1956. Portrait of Porto Alegre, people and city.

Time and the Wind. Translated by L. L. Barrett. New York: Macmillan, 1951; Greenwood, 1969. A story of a gaucho family in the south.

Night. Translated by L. L. Barrett. New York: Macmillan, 1966. Story of an amnesia victim.

His Excellency, the Ambassador. Translated by L. L. Barrett and M. McD. Barrett. New York: Macmillan, 1967. The diplomat is an agent of a country like Cuba during Castro's regime.

The Three Trials of Manirema. Translated by P. G. Bird. New York: Knopf, 1970. This is an allegory in which three plagues strike a town.

Nonfiction about Brazil:

Bello, Jose Maria. *A History of Modern Brazil, 1889-1964.* Translated by J. L. Taylor. Stanford, Cal: Stanford University Press, 1966. Written by a now-deceased professor of the University of Brazil.

Burns, E. Bradford, ed. *A Documentary History of Brazil.* New York: Knopf, 1966, PB.

Castro, Josué de. *Death in the Northeast.* New York: Random House, 1966. Social and economic.

Fernandes, Floristan. *The Negro in Brazilian Society.* Translated by J. D. Skiles, A. Brunel, and A. Rothwell. Edited by P. B. Eveleth. New York: Atheneum, 1971, PB.

Cunha, Euclides da. *Rebellion in the Backlands.* Translated by S. Putman. Chicago: University of Chicago Press, 1944; 1967, PB. First published in Brazil in 1902, this is a classic of Brazilian literature, a tale of geography, people, and conflict told by a military engineer.

Jesus, Carolina Maria de. *Child of the Dark. The Diary of Carolina Maria de Jesus.* Translated by D. St. Clair. New York: Dutton, 1962; Signet, PB. A compelling account of poverty and survival in the slums of Sao Paulo.

Freyre, Gilberto. *New World in the Tropics. The Culture of Modern Brazil.* New York: Knopf, 1959; Vintage Books, 1959, PB. Freyre is a Brazilian scholar and interpretor of his country's history and culture.

Freyre, Gilberto. *The Masters and the Slaves. A Study in the Development of Brazilian*

Civilization. Translated by S. Putnam. New York: Knopf, 1966, PB.

Freyre, Gilberto. *The Mansions and the Shanties. The Making of Modern Brazil.* Translated by H. de Onís. New York: Knopf, 1963.

Freyre, Gilberto. *Order and Progress. Brazil from Monarchy to Republic.* Translated by R. W. Horton. New York: Knopf, 1970.

Furtado, Celso. *The Economic Growth of Brazil. A Survey from Colonial to Modern Times.* Translated by R. W. de Aguiar and E. C. Drysdale. Berkeley: University of California Press, 1965, PB.

Graham, Richard, ed. *A Century of Brazilian History Since 1865. Issues and Problems.* New York: Knopf, 1969, PB. A useful volume of interpretations.

Morse, Richard M., ed. *The Bandeirantes. The Historical Role of the Brazilian Pathfinders.* New York: Knopf, 1967, PB. On the Brazilian "pathfinder"--explorer in the wilderness.

Poppino, Rollie E. *Brazil. The Land and the People.* 2nd ed. New York: Oxford University Press, 1973, PB. An excellent survey.

Skidmore, Thomas. *Politics in Brazil, 1930-1964. An Experiment in Democracy.* New York: Oxford University Press, 1969, PB. Good monograph by a U. S. historian of Brazil.

Smith, T. Lynn, and Marchant, Alexander, eds. *Brazil, Portrait of Half a Continent.* New York: Dryden Press, 1951. Old but very useful, with pictures and articles on many aspects of the country.

Wagley, Charles. *Amazon Town. A Study of Man in the Tropics.* New York: Knopf, 1967, PB. Illustrated. U. S. Anthropologist's life among the Tapirapé Indians along the Amazon, a study in social anthropology.

9. Puerto Rico
(This section was written by Robert MacCameron.)

If there is a single recurring theme in Puerto Rican literature--poetry, short stories, novels and drama--since the early 19th century, it is represented in the Puerto Rican writer's search for a national and personal identity. Indeed, the particular circumstances of the island's history have perhaps made the issue of identification loom larger in the Puerto Rican literary tradition than in that of any other Latin American country.

In common with many Latin American writers, Puerto Ricans have directed their inquiry to their pre-Columbian past: the Indians of the island, the Tainos, often are described as people who "exhibited great love toward others in preference to themselves." Also, in the 19th century Puerto Rican writers accentuated the uniqueness of the people and culture of the island, especially as a form of protest against Spanish colonialism. But as Maria Teresa Babín states in her introduction to the anthology of Puerto Rican literature, *Borinquen*, it was not until after the Spanish-American War (1898) that ". . . writers realized their country had come under the influence of a different language and a new concept of traditions and beliefs, foreign to the Hispanic sources on which they had been nurtured. Their reaction was both pathetic and heroic."

Therefore, in this century the Puerto Rican writer's search for identity often has been made in the context of the island's special relation to the United States. The Puerto Rican, descendent of the Taino, the Spanish, and the African, since 1917 has been a citizen of the United States. The political status of the island--a free associated state--gives to the Puerto Rican privileges of home-rule. Yet, particularly since World War II and the initiation of the United States foreign investment program--the so-called "operation bootstrap"--a large percentage of the ownership of the means of production on the island is non-Puerto Rican.

Physical access to the United States, furthermore, has created the often common situation in which a Puerto Rican within the period of a year might work the sugar harvest in Moca and make shirts in a textile factory in Newark. This coming and going between mainland and island in recent years has engendered among many Puerto Ricans feelings of cultural ambiguity and alienation, which are prolonged far longer than in the experience of any previous immigrant group. The Puerto Rican can go home again; but what he might more deeply realize is that he has no home at all. Today, then, at the heart of the writing of many Puerto Ricans is the struggle to make sense out of this existence: to find a sense of belonging.

There is a special irony arising out of the desire of a North American, or Puerto Rican, for that matter, having grown up in the United States, to read Puerto Rican literature in English translation. While Puerto Rico's ties to the United States are closer than those of any other Latin American country, few entire works by Puerto Ricans are translated into English. The reader instead must consult a number of anthologies which perchance include a prose or poetry selection of the Puerto Rican writer who interests him.

The irony has also another aspect, for when Puerto Rico became a territory of the United States in 1898 its residents continued with their own Spanish language, in effect making the United States a bilingual country. This fact has been hard for most Anglos to comprehend and the bilingual reality runs directly into the forces that attempt to universalize a single language in modern states. Yet this force for modernization has its own antithesis, for ethnic and national groups the world round are again emphasizing their own languages and cultures. As the Basques in Spain and France demand recognition

of their singularity in the giant, conglomerate nation-state, so Puerto Ricans must assert their own identity.

The ten Puerto Ricans included here are considered among the most significant writers in Puerto Rican history. Fortunately, portions of each of their works (albeit scanty in some cases) can be found in English translation.

Alonso, Manuel (1822-1889). Like many Puerto Rican writers, Alonso enjoyed a varied career. He was a physician, journalist, and folklorist. He also was leader of the so-called "Little Creole Group" of young Puerto Ricans studying in Barcelona around the middle of the century. Deep romantic feelings for his homeland led Alonso to extol in his writings the *jíbaro*, the farmer of the island's hill country. His book, *El Jíbaro* (1849), often referred to as "the first major effort by a Puerto Rican," is not presently in English translation. However, two of his poems, "The Puerto Rican," and "A Jíbaro Wedding," are included in *Borinquen; An Anthology of Puerto Rican Literature*, edited by Maria Teresa Babín and Stan Steiner. New York: Knopf, 1974; Vintage, 1974, PB.

Zeno Gandia, Manuel (1855-1930). Zeno Gandia was a surgeon, novelist, historian, poet, dramatist, short story writer and politician. In 1894 he published *La Charca* (The Stagnant Pool), the first novel of a tetralogy to be entitled *Chronicles of a Sick World*. *La Charca* addresses the "anguish" of Puerto Ricans living under Spanish rule. Others include *Garduña* (Marten), published in 1896, and describes life on a sugar plantation; *El Negocio* (The Deal), 1922, decries the evils of commercial life, i.e., capitalism in the city; and *Los Redentores* (The Redeemers), 1925, deals with American reformers on the island. *Borinquen* includes a scene from *The Redeemers* set in a cafe where two Puerto Ricans lament a new law requiring instruction in English in Puerto Rican schools.

Llorens Torres, Luis (1878-1944). Considered the national poet of Puerto Rico, Llorens Torres was also a lawyer, politician, and dramatist. Both his poetry and drama often evoke the theme of 19th century liberal revolution. In his play, *The Cry of Lares* (1914), he offers the concept of an Antillean federation, "the union of America for the freedom of America." *Borinquen* includes a scene from *The Cry of Lares*. Alfredo Matilla and Ivan Silen, editors of *The Puerto Rican Poets* (New York: Bantam, 1972), state somewhat critically in their introduction, ". . . at bottom his [Llorens Torres] work reflects his own high creole bourgeoisie vision of the world. . .[which] never extends beyond the limits of the 'propriety' of his social class." Matilla and Silen include the poems: "The Ugly Duckling" and "The Guiro in A-E-E-O-U." The anthology, *The Penguin Book of Latin American Verse*, edited by Enrique Caracciolo-Trejo (Harmondsworth and Baltimore: Penguin, 1971) includes the poems "Maceo" and "Bolívar." In the latter Llorens Torres extols the Liberator:

> "the peaks of the Andes, in his eyes, were nothing more
> than exclamation marks of his audacity."

Pales Matos, Luis (1898-1959). Of all Puerto Rican poets, Pales Matos is the most famous and most quoted. Much of his poetry expresses the bitterness of the Puerto Rican who feels no control over his country's future. Rachel Benson, in *Nine Latin American Poets*, edited and translated by Rachel Benson (New York: Las Americas),1973, remarks that in the 1930's Pales Matos began to see in the mixture of black and Spanish culture a "specifically Antillean way of expressing simple strength--poetic, religious, and physical--that might oppose 20th century complexity and apathy." By using Antillean and African words his poetry often "rocks and sways like African dances." Unfortunately, English translations fail to some degree to communicate the sense of these rhythms. Benson includes in her anthology "Kalahari" (the African

desert from which many Puerto Rican slaves came), "Moonlight," "The Animals Within," "The White Towers," "Nam-Nam," "Elegy for the Duke of Marmelade" (referring to the titles Negro aristocracy created in Haiti in 1849 in imitation of the French court), "Spurious Song for a Baquine" (Baquine being an African ceremony for a dead infant), "Festival Song To Be Wept," and "Doorway to Time in Three Voices." The anthology *Doors and Mirrors: Fiction and Poetry from Spanish America, 1920-1970*, edited and compiled by Janet Brof and Hortense Carpentier (New York: Grossman, 1972; Viking Press, 1973, PB), includes also "The Animals Within" and "Spurious Song for a Baquine." Caracciolo-Trejo includes "Mulata-Antilla" and "The Unknown Pain," while Matilla and Silen present "Impressionistic Sketches," "Sounds of Stagnance and Monotony," "The Call," and "Town." *Borinquen* as well includes several selections from the poetry of Palés Matos.

Blanco, Tomás (1897-). Essayist and short story writer. Blanco's *The Child's Gifts; A Twelfth Night Tale*, translated by Harriet de Onís (San Juan: Pan American Book Co., 1954), presents a Puerto Rican interpretation of the Christmas story. The story is included also in *From the Green Antilles*, edited by Barbara Howes (New York: MacMillan, 1966). Blanco is prominent among a group of Puerto Rican writers of the 1940's and 1950's who protested against the increasing industrialization of the island. *Borinquen* offers his brief essay, "Serenade of the Coqui," in which he contrasts the sound of this insect of the countryside with the "suffocating loud-speakers and phonographs, deafening nickelodeons, and stabbing car horns" of the city.

Laguerre, Enrique A. (1906-). Novelist, essayist, short story writer, poet and journalist, Laguerre presently is professor of Spanish American and Puerto Rican literature at the University of Puerto Rico. In 1935 he published the novel, *La Llamarada* (*The Flare-up*) depicting the hardships experienced by laborers in the island's sugar cane fields. *Borinquen* includes two chapters from *The Flare-up:* "The Cockfight" and "The Strike." Another novel in its entirety has been translated into English: *The Labyrinth*, translated by William Rose (New York: Las Americas, 1960). It treats the Puerto Rican community in New York and is set both in New York and the Dominican Republic during the Trujillo regime.

Burgos, Julia de (1914-1953). Julia de Burgos dedicated much of her life to a variety of leftist and progressive causes, not the least of which was woman's rights. Her poetry is often agonizing and despairing to the extent that "each verse seems like an act of suicide." Her best known poem, "Rio Grande de Loiza," included in both *Borinquen* and *The Puerto Rican Poets*, expresses the "fusion" between man and nature. *The Puerto Rican Poets* contains five other poems: "To Julia de Burgos," "From the Bridge Martin Pena," "My River's Rival," "Encounter Between Man and River," and "Poem for My Death." Julia de Burgos died an alcoholic in New York City.

Díaz Alfaro, Abelardo (1917-). In his short stories Díaz Alfaro often portrays the *jíbaro* with great sympathy. In "Peyo Mercé Teaches English," included in *Borinquen*, he humorously yet poignantly describes the clash between the old and new. The anthology, *The Eye of the Heart: Short Stories from Latin America*, edited by Barbara Howes (Indianapolis and New York: Bobbs-Merrill, 1973), includes "The Dogs." *Classic Tales from Spanish America*, edited and translated by William E. Colford (Woodbury, New York: Barron, 1962) also contains "'Santo Clo' Comes to La Cuchilla."

Marques, Rene (1919-). Perhaps more than any other writer the work of Marques reflects the Puerto Rican's conscious or unconscious struggle for identity. His play, *Oxcart*, translated by Charles Pidritch (New York: Scribner's 1969) traces the move of a Puerto Rican family from the countryside to San Juan and then to New York. *The Fanlights*, included in *The Modern Stage in Latin America: Six Plays; an Anthology*,

edited by George Woodyard (New York: E. P. Dutton, 1971), dramatizes the interior world of three sisters, a world that touches upon external reality only through the use of symbolic lights and sounds. Ultimately, as Woodyard states, "the play serves as a dramatic metaphor of Marques' conception of present-day Puerto Rico. The guilt complex caused by insularity and conformity manifests itself through subservience or escapism rather than through heroic resistance to the demands of an ever changing world." *New Voices of Hispanic America; An Anthology*, edited and translated by Darwin J. Flakoll and Clairbel Algeria (Boston: Beacon Press, 1962), includes the Marques short story "Give Us This Day." Two other short stories, "There's a Body Reclining on the Stern," and "The Island of Manhattan," are found respectively in Brof and Carpentier and the anthology *Contemporary Latin American Short Stories*, edited by Pat McNees Mancini (Greenwich, Conn.: Fawcett, 1974). Interestingly, Marques received grants from the Rockefeller Foundation (1949) to study drama at Columbia University and from the Guggenheim Foundation (1954-55) to pursue his writing.

Soto, Pedro Juan (1928-). Soto is a journalist, short story writer, novelist, and dramatist. Like Laguerre he is a professor at the University of Puerto Rico. Perhaps his best known work is *Spiks*, translated by Victoria Ortiz (New York: Monthly Review Press, 1973), thirteen short stories depicting Puerto Ricans living in New York. Also published in English is his novel, *Hot Land, Cold Season*, translated by Helen R. Lane (New York: Dell, 1973), which deals with an eighteen-year-old student who leaves Puerto Rico to live in New York and suffers rejection there and upon his return to the island. Howes' anthology, *From the Green Antilles*, contains his short story, "The Innocents."

Non-fiction about Puerto Rico:

Cordasco, Francesco, comp. *The Puerto Rican Experience: A Sociological Sourcebook.* Totowa, N. J.: Rowman and Littlefield, 1973, PB. This book contains articles pertinent to the Puerto Rican experience in the United States.

EPICA [The Ecumenical Program for Interamerican Communication]. *Puerto Rico: A People Challenging Colonialism. A People's Primer.* Washington, D. C.: EPICA Task Force, 1976, PB.

Fitzpatrick, Joseph P. *Puerto Rican Americans; The Meaning of Migration to the Mainland.* Englewood Cliffs, N. J.: Prentice Hall, 1971, PB. A principal theme is "culture shock," both for the Puerto Rican settling in a particular neighborhood in the United States as well as for the non-Puerto Rican residents of that neighborhood. The book helps both sides to better understand adjustments needed to be made.

Lewis, Gordon K. *Puerto Rico; Freedom and Power in the Caribbean.* New York: Monthly Review Press, 1975, PB. The book examines Puerto Rican life and thought and ultimately perceives Puerto Rico "as a continuing neo-colonial society, and the United States as a continuing neo-colonial power."

Maldonado-Denis, Manuel. *Puerto Rico: A Socio-historic Interpretation.* Translated by Elena Vialo. New York: Random House, 1972, PB. Maldonado-Denis is a voice for Puerto Rican independence.

Thomas, Piri. *Down These Mean Streets.* New York: Signet, 1971, PB. From gang member to drug addict to finding a new life Thomas relates his adolescent and early adult experiences. The book is highly reminiscent of the black American Claude Brown's *Manchild in the Promised Land.*

_____, ____. *Savior, Savior, Hold My Hand.* New York: Doubleday, 1972. Critics accused this sequel to the highly acclaimed *Down These Mean Streets* of being one-dimensional and even self-pitying. It does allow the interested reader, however, to continue with the story.

Wagenheim, Kal. *Puerto Rico: A Profile.* New York: Praeger, 1976, PB. A mix of geography, ecology, politics, culture, etc., for a lay audience.

Wagenheim, Kal and Jimenez de Wagenheim, Olga, eds. *The Puerto Ricans: A Documentary History.* New York: Doubleday, 1975, PB. The Wagenheims include sources from clergymen, governors, farmers and slum dwellers in portraying aspects of the island's history from 1493 to the 1970's.